



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

not, it will suppress the deeper cares, and in the end it will bring you to the Paradise of the Just. So at least Pindar implies. A strange key it seems with which to open heaven (141)". "And yet", he condescendingly adds, "there is some sense in Pindar's view; for the possession of wealth puts a man beyond the vulgar temptations of poverty", etc., etc. Is there no one left to appreciate Pindar in the country of Jebb, Myers, Matthew Arnold and Ruskin? It ought not to be necessary to say that "Pindar implies" nothing of what is here attributed to him. The words εἰθὲ [γε?] νῦν ἔχων τις οἶδεν τὸ μέλλον, etc., are a transition to the myth of judgment. The religious tone of the passage is that of the Preacher's admonition 'But know thou that for all these things God shall bring thee into judgment'. It is not a promise that wealth will purchase heaven, but a warning that we shall be called to account for our use of opportunities, a warning whispered into the victor's ear in the very height of the triumph and exaltation which the Greek psalmist dreaded as the precursor of Hybris.

This minute scrutiny of special passages may be thought illiberal. But sober criticism must judge an interpreter's employment of the flash-light of the Universal according as he makes it serve to illuminate or to distort our vision of the particular. Nobody can escape the fallacy of generalization from insufficient evidence in this kind of work, but we can at least eschew false point-making in the texts of extant authors.

The description which the Symposium gives of Socrates standing through the night absorbed in meditation is a striking illustration of the contradictory uses to which good scholars may wrest the same passage. Professor Burnet, in his recently published *Phaedo*, triumphantly cites it in confirmation of his argument that Socrates was a Pythagorean mystic. To Mr. Livingstone it is proof positive that Socrates "though unfurnished with laboratories and test-tubes" "had something more important, if less imposing than these—the spirit of science". If constrained to choose I should prefer Mr. Livingstone's interpretation here, for Plato here and elsewhere represents Socrates's fits of abstraction not as the Indian fakir's contemplation of his navel, but as the thinker's absorption in a definite problem. But I would not press this or any other text quite so hard as the exigencies of conjectural philology or the universal philosophy of literature require. Mr. Livingstone yields to this temptation perhaps less frequently than some of his eminent contemporaries. But I will conclude with a few more examples submitted to his sober second thoughts. Is it not an equivocation on page 225 to contrast the ethical *goodness* of which "the English have a reasonable love" with the ἀπερὰς of the chorus in the *Medea*, which the version quoted by himself renders 'godlike endeavor'. Is it quite fair to illustrate the difference between

ancient and modern feeling about nature by contrasting with Alcman's purple sea-bird of spring so extreme an instance of irrational sentimentality as Mrs. Browning's verses on the sea gull (75)? And to waive this point, is it quite true that Alcman himself "sees <in the bird only> what an unspoilt and happy child might see in it" (77)?

O maidens with voices of yearning plaint in honey-sweet accents heard,

The limbs of your singer wax old and faint; ah! would I might be as the bird.

A very little ingenuity would enable the maintainer of the opposite thesis to identify this wistful return of the old poet upon himself with the modern mood of Burns:

How can ye chant, ye little birds,  
And I sae fu' o' care?

It is perhaps the part of a spoil-sport to object to point-making by the juxtaposition of extremes; and yet again I ask what possible significance for the genius of either Greek or English literature can there be in a comparison of the "different spirit" of Homer and—Oscar Wilde? And why in the name of all that is pure smirch Nausicaa by the suggestion of Wilde's *Salome*, when Howell's *Indian Summer* was available to illustrate a modern artist's treatment of the faint, sweet, unreal attraction of a girl toward an interesting older man?

In translating Euripides *Hippolytus* 194 by "*Sick of desire for an unknown bright thing beneath the earth*" Mr. Livingstone has apparently adopted along with the ideas of anthropological and Orphic philology its peculiar methods of construing Greek.

UNIVERSITY OF CHICAGO.

PAUL SHOREY.

### THE NEW YORK LATIN CLUB

The New York Latin Club met for its second luncheon of the current year at the Hotel Gregorian on February 8. Dr. B. W. Mitchell, of the Central High School, Philadelphia, President of The Classical Association of the Atlantic States, read a most delightful paper entitled *In the Shadow of his Tail*; as the paper will soon be published in *THE CLASSICAL WEEKLY*, it would be unwise to give a resumé, which would necessarily fail to express the interest aroused by the address. Professor Knapp wittily presented the thanks of the Club to Dr. Mitchell.

The Committee which had been appointed by the president to take action in regard to the death of Mr. Harry Towle, an ex-president of the Club, and principal of the Curtis High School, New Brighton, Staten Island, reported through its chairman, Dr. Vlyman. The resolutions were adopted by the Club by a standing vote and were ordered spread on the minutes of the Club.

The President, Professor McCrea, then stated that inasmuch as the city syllabus stated that about

fifty per cent of the final examinations in Latin should be questions requiring "power" and only ten per cent of the last paper on Vergil had been on prose composition, he felt that the Club should protest to the educational authorities at Albany. He went on to show that if only this amount of prose was to be required the pupils who omitted prose entirely would undoubtedly do better than those who tried to do the usual amount of prose work. A discussion followed in which some of the members of the Club expressed the opinion that in the present state of the subject in High School work, where frequently but four periods a week were allowed in the last year for Latin, it was impossible to prepare pupils in prose as well as would be necessary should a larger amount of the paper be given to this subject. Dr. McCrea was of the opinion that the Club should ask the Board to stand by the syllabus, that is to adhere to its own published programme of work for the Schools. A resolution to this effect was adopted.

The Club then adjourned.

ANNA S. JENKINS, *Censor*.

### GREEK IN THE NEW YORK CITY HIGH SCHOOLS

The idea has become rather definitely established, in the minds of the people at large and even among teachers of the Classics, that Greek is rapidly 'declining'. To get at the facts for the High Schools of New York City, as the basis of a report to The New York Latin Club, I wrote last month to each one in which Greek is taught, and secured the figures of enrolment for January, 1912, and for January, 1913. In Flushing and in the Boys' High School Greek is no longer elective, and I believe this is practically true also of DeWitt Clinton. In the table the schools showing the largest actual increase are put last.

	1912	1913
DeWitt Clinton .....	14	10
Flushing .....	3	0
Boys' .....	8	7
Wadleigh .....	28	34
Eastern District .....	49	57
Curtis .....	4	13
Jamaica .....	15	25
Erasmus Hall .....	131	190
Total .....	252	336

This shows an increase of exactly thirty-three and one third per cent in one year.

JAMAICA HIGH SCHOOL. EDWARD C. CHICKERING.

### THE BALTIMORE CLASSICAL CLUB

The Baltimore Classical Club held its second meeting of the year on Saturday, February 8, at noon, at the Eastern High School, Baltimore, in the

gymnasium. Here the Classical Department of the High School had the evening before held a Roman banquet; the room was still decorated as for the banquet, a circumstance which gave quite a classical air to the occasion. The buffet luncheon proved successful in enabling the members to move about and become better acquainted, which was one of the objects in forming the Club, and in this respect seemed to have an advantage over a luncheon at tables.

Afterward the Club had the great pleasure of listening to a most interesting and witty paper on Propertius by Professor Kirby Flower Smith, of the Johns Hopkins University, in which Professor Smith gave some of his own delightful translations.

The next meeting of the Club will be held in conjunction with that of The Classical Association of the Atlantic States, at the Johns Hopkins University, on May 2-3 next. MARY E. HARWOOD, Secretary.

The Bulletin of the Metropolitan Museum of Art for February gives the accessions of 1912 within the Department of Classical Art; the more important pieces will all be described in subsequent numbers of the Bulletin. These acquisitions are temporarily on exhibition in the Boscoreale Room before their distribution to the appropriate galleries. In the same issue is a discussion of various books about American Museums. Mention is made of a pamphlet issued by the Worcester Art Museum, entitled a Handbook of the Museum adapted especially for Teachers and Study Classes, in which in accordance with the course of study followed in the various grades of the public schools are listed the objects in the Museum that illustrates history, literature and geography. This reminds me of two pamphlets distributed, by a representative of the Metropolitan Museum of Art, at a recent luncheon of The New York Latin Club. One pamphlet, entitled What the Metropolitan Museum of Art is Doing, tells what the Museum is doing to make its collections more helpful to teachers and students. The other, entitled Index to Objects illustrating Greek and Roman History, indicates what the Museum has bearing on the subjects named, and tells where the objects may be found. I am of the impression that these pamphlets may be had for the asking. C. K.

On Friday evening, February 7, the pupils of the Latin department of the Eastern High School, Baltimore, presented a Latin entertainment entitled *Ludus*. The programme included five numbers: (1) *Integer Vitae, Solo and Chorus*; (2) *Chorea*; (3) *Discipulae Somnium* (a dialogue between a *discipula* and *Caesaris Imago*); (4) *Nuptiae Romanae*, a series of five tableaux, representing Ciceronis Domus Atrium, Conditio, Sponsalia, Nuptae, and *Deductio Domum*; (5) *Cena Romana*, in which the *gustus* consisted of *lactuca* and *sal*, the *cena* of *panis* and *hillae*, the *secunda mensa* of *placenta* and *citrus potio*. From the brief accounts at hand of the programme and especially from the title of the entertainment (*ludus*) one is perhaps justified in inferring that those in charge of the programme had in mind Miss Paxson's little book, *Two Latin Plays*, reviewed in THE CLASSICAL WEEKLY 5.1. Information about the entertainment may be had from Miss Margaret Garrett, Eastern High School, Baltimore.